Instructor: Dr. John Chávez  
Sections: 017, 019  
Time: MWF, 11:00-11:50a, 12:00-12:50p  
Location: MUEN 417, MUEN 114  

Office: (TempBldg) TB 88: Rm. C110-B  
Office Hours: MWF 2:00-3:00p (or by appt)  
Office Phone: 303-735-4567  
e-mail: john.m.chavez@colorado.edu

Course Description
In this class, we will study the rhetoric surrounding the foodshed in the United States. To do so, we will consider the rise of agribusiness, large-scale monoculture, and factory farms, reflect on counter-movements such as the organic movement, and finally explore a myriad of social issues surrounding the food industry. Also, we will discuss who has access to what kinds of food, the socio-economic and health consequences of our current food system, the role of government subsidies, and how organic and local food movements have responded to the current food climate. In sum, we will treat food as a platform for sharpening our writing skills, and as a means of further understanding American culture.

In terms of the nature of our assignments, we will focus on the genres of narrative, rhetorical analysis, and the argumentative research essay. After examining the nuances of the narrative genre, students will write their own narrative in which they describe their relationship to food via food memories. Next, students will view the documentary Food, Inc., and conduct a rhetorical analysis of the movie’s content (i.e., with a focus on textual, visual, and auditory rhetoric). Finally, students will address an issue or problem of importance—one that is local or national in nature but very much centered on food and culture—in an argumentative research based essay.

Through these writing assignments and weekly readings, students will come to understand the major triumphs, problems, and players of the American system. To this end, weekly reading topics will provide a more critical look, and topics of interest may or will include: the industrial food system, obesity, diabetes, school lunches, genetically modified food, organic food, subsidies and food trade, globalization of food and food sovereignty, food security, and local food movements.

Class Goals (** CHEF Requirements)**
This semester we will review skills you learned in WRTG 1150, challenge, and improve them, as we move through a series of weekly topics, assignments and readings. The course will address the following areas:

• **Rhetorical knowledge:** a) analyzing the occasion, audience, and purpose of a piece of writing; b) using voice, tone, and structure to weave form and content together successfully; c) writing and reading in several genres including narrative, rhetorical analysis, ethnography, and argumentative research papers; d) sharpening skills of analysis, argument, and inquiry to engage knowledge of ourselves and others. Writing done in the university and in the world around us uses rhetoric, or the art of persuasion through language, to communicate. This class will strengthen your facility with writing and rhetoric so you can succeed in all your classes.

• **Writing process:** a) Generating ideas, writing and revising drafts of an essay, editing and proofreading those drafts; b) critiquing your own and your classmates’ work; c) doing effective research; d) using technology such as websites, Internet search engines, and electronic databases; e) evaluating sources for accuracy, relevancy, credibility, and bias; f) reflecting on your writing in order to clarify the writing process. With each assignment, we will strive to demystify the writing process and practice writing as a manageable series of actions resulting in a document of which you can feel proud.

• **Writing conventions:** a) Sharpening your ability to issue claims, lines of reasoning and evidence, paragraph structure, appropriate vocabulary and genre conventions; b) master grammar, syntax, and punctuation and documenting sources. By discussing and analyzing, for example, the various conventions of a personal essay or a persuasive research essay, you will gain an appreciation of how the different parts of these documents fit together and can be changed according to the circumstance in which you write them.

• **Digital literacy:** Refers to the ability to find, navigate, evaluate, and participate in digital environments for a variety of purposes. This class will be conducted using Desire2Learn (D2L), and require you to understand how to use the library and Internet to glean research.
**Required Texts/Materials**

- Writing handbook of your choice—though two links to Purdue University's Online Writing Lab (OWL) and Diana Hacker will be provided to you on D2L.
- Reading assignments on D2L, in “pdf” or “doc” form. You will want to have easy access to these reading and potentially print them off to actively read and annotate them for class discussion. These reading assignments will introduce you to key course concepts, and will also introduce thematic content relevant to the various assignments.
- Loose-leaf notebook paper for in-class writing.
- Copies of your work when needed for class discussion (workshop, etc.).
- College dictionary of your choice (optional).

**Grading**

To complete this course successfully, you must attend class, complete assignments on time, and participate in class activities and discussions. For major essay assignments, you must have your draft workshopped (in class, or in the case of an absence by attending a Writing Center session) before I will grade the final version of your essay. If you have a question about your grade, please ask me about it. An important thing to remember is that even if you feel you have done poorly on an assignment, **turn it in anyway!** If you turn the assignment in, you will at least receive some points that count toward your final grade. Otherwise, you will not receive any points for the assignment whatsoever.

**Note: Keep copies of all of your assignments! Although I don't often lose things, it can happen. If you have a copy, we'll both be happier in the rare event that I misplace your paper.**

**Graded Assignments**

Your grade for the course will be determined according to the following scale:

<table>
<thead>
<tr>
<th>Portfolio</th>
<th>% Points</th>
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<tbody>
<tr>
<td>Critical Brief (5% each x 2)</td>
<td>10%</td>
</tr>
<tr>
<td>Portfolio 1: Narrative Exploration</td>
<td>15%</td>
</tr>
<tr>
<td>Portfolio 2: Rhetorical Analysis</td>
<td>15%</td>
</tr>
<tr>
<td>Portfolio 3: The Short Plan (Elect: for Mock TedTalk)</td>
<td>15%</td>
</tr>
<tr>
<td>Portfolio 4: The Research Project (Elect: Mock TedTalk)</td>
<td>30%</td>
</tr>
<tr>
<td>Participation (*class discussion = 6%; *workshops = 9%)</td>
<td>15%</td>
</tr>
</tbody>
</table>

**TOTAL % Points = 100%**

**Grading Scale**

<table>
<thead>
<tr>
<th>Scores</th>
<th>Grade</th>
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<tbody>
<tr>
<td>100-95</td>
<td>A</td>
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<tr>
<td>94-90</td>
<td>A-</td>
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<tr>
<td>89-87</td>
<td>B+</td>
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<td>86-84</td>
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<td>69-60</td>
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<td>59-0</td>
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**Major Assignments & Requirements**

- **Narrative Exploration:** This essay will allow you to explore your relationship to food. Using our definition of narrative, you will write a narrative based on food and personal memory. Because of the significant role food plays in human memory, your task is to remember, explore, and narrate the significance surrounding: 1) the first solid food item/dish you remember eating—this food can be tied to family, personal exploration, relationships to food allergies, etc.; or 2) the first food item/dish you learned to cook—this food can be tied to cultural or familial identity, personal cook/baking exploration, attending to food allergies or other such personal choices: being a vegan, vegetarian, pescetarian, locavore, omnivore, etc. In the process you must connect with your reader on a human level and speak to the scope of emotional/intellectual/sensory exploration. Put simply, the possibilities are endless, just so long as you focus on food and memory. I will be grading you based upon the standard college-level writing rubric (provided on D2L), your own creativity, your details and how they allow your reader to likewise imagine, and how closely you can mimic the genre of narrative. (Note: Any formal essay that is not stapled will receive 2% points off, even if the writing is impeccable.) **(4-5 pages)**
• **Rhetorical Analysis**: This essay will allow you to discuss your interpretation of what is significant and important about the content of a “text” (“in this case the film *Food, Inc.*). The focus then is to analyze: 1) **what** is delivered in the text’s message, such as the central claim or argument; 2) **how** the message was delivered and had an impact on the audience; 3) **why** the delivered text affected and effected the viewer; and, 4) the larger implication of such an impact. Further, we are investigating how rhetoric plays a role in popular culture, a site which Dr. Barry Brummett in his book *Rhetoric in Popular Culture* considers a site of struggle. I will be grading you based upon the standard rubric, your own creativity, and how closely you can mimic the genre of rhetorical analysis. (Note: Any formal essay that is not stapled will receive 2% points off, even if the writing is impeccable.) *(5-6 pages)*

• **The Short Plan**: To prepare for your final research essay, you will write The Short Plan. This project allows you to forecast and align your ideas with your audience as concretely and specifically as possible, as well as determine the foundation for a final academic essay, including your essay’s tentative title, purpose and contribution to its field, core ideas, and the extent to which your research will provide a clear path for the conversation of the chosen topic. Finally, this project allows you to prove your research’s usefulness insofar as how it provides a glimpse into the larger intellectual conversation of your topic (the topic being self-directed) in the service of discovering and offering up new knowledge based on old knowledge, an act which is part and parcel to the scholar’s intellectual life. Your research, to be clear, must be scholarly in nature and rely on “academic journals/refereed sources” rather than “popular cultural/trade/non-scholarly sources.” We will discuss the difference in detail. If your research does not meet the rigor of “academic research and writing,” you will do well to expect at best a C for this assignment. (Note: Any formal essay that is not stapled will receive 2% points off, even if the writing is impeccable.) *(7-8 pages)*

• **The Research Project**: To complete the semester, you will write a final research essay centered on food and culture. Though what you choose to write about is up to you, you are required to focus on our course’s thematic concerns and attend to an issue of great social impact. To make this course content even more highly relevant, the issue you choose to write about must “hit home,” either locally or nationally, by which I mean centered on Boulder/Denver Counties, or national locations dealing with foodshed issues of national impact—or individual, community-wide, or county-wide, etc. Your research, to be clear, must be scholarly in nature and rely on “academic journals/refereed sources” rather than “popular cultural/trade/non-scholarly sources.” If your research does not meet the rigor of “academic research and writing,” you will do well to expect at best a C for this assignment. (Note: the issues we will focus on this semester will include: the industrial food system, obesity, diabetes, school lunches, genetically modified food, organic food, subsidies and food trade, globalization of the food system, food security, and local food movements.) (Note: Any formal essay that is not stapled will receive 2% points off, even if the writing is impeccable.) *(10-12 pages)*

• **The Research Project: Alternative Mock TedTalk**: To complete the semester, you will individually deliver a Mock TedTalk centered on food and culture. Though what you choose to present is up to you, you are required to focus on our course’s thematic concerns and attend to an issue of great social impact. To make this course content even more highly relevant, the issue you choose to present must “hit home,” either locally or nationally, by which I mean centered on Boulder/Denver Counties, or national locations dealing with foodshed issues of national impact—or individual, community-wide, or county-wide, etc. Your research, to be clear, must be scholarly in nature and rely on “academic journals/refereed sources” rather than “popular cultural/trade/non-scholarly sources.” If your research does not meet the rigor of “academic research and writing,” you will do well to expect at best a C for this assignment. (Note: the issues we will focus on this semester will include: the industrial food system, obesity, diabetes, school lunches, genetically modified food, organic food, subsidies and food trade, globalization of the food system, food security, and local food movements.) *(Minimum Length: 15 minutes. *Please note that extensive presentation notes must be turned in as well.)*

• **Participation**: In addition to participating in peer review workshops, which is mandatory, and demonstrating that you have read homework assignments in preparation for class, I will occasionally ask you to give brief oral reports pertaining to class essays and reading assignments. This may mean you research and summarize a
newspaper article or just keep us updated on your research. In short, this becomes a catch-all category for any and all other relevant class work. If I suspect students are not keeping up with reading, I will have quizzes.

**Minor Assignments**

- **Critical Briefs**: These shorter, “exploratory drafts” are critical writings that reveal your thoughts on the first two assignments. Because I do expect that you make connections between our readings, lectures, discussions, and any other ancillary materials, these critical writings must show some deep thought and attention to the task at hand. Also, these writing will be graded as every other assignment is grading, and that means attention to coherent and cohesive thought, grammar, MLA, etc. should be practiced and successfully followed. These critical writings are not to be taken lightly. Thus, it is important that you understand the assignment the Critical Brief centers on. Each Critical Brief should be a minimum of three pages, it should be typed, double-spaced, *stapled, and in MLA format. Critical Briefs must be turned in during the class on the day they are due (please see Late Work Policy for Class). (Note: Any Critical Brief that is not stapled will receive 1% point off, even if the writing is impeccable.)

**All other readings and homework assignments will be available on Desire2Learn (D2L) as a “pdf” or a “doc” document. You are required to check D2L and your CU email before and after class. I update D2L weekly and I often send out important information via email.**

**Attending Class**

You are allowed 6 absences (**Note: I do not distinguish between an “excused” or “unexcused” absence, and this means “doctors notes,” etc. do not constitute an excused absence**). An absence is an absence. If you accrue more than six absences, you will be dropped from the course (if early in the semester) or you will fail the course upon accruing your tenth absence (if later in the semester). In other words, after your 6th absence you will lose ten percent (10%) of your final grade until you can no longer successfully complete the course. **If you are absent, you cannot make up in-class work for the class meeting you missed.**

**It is your responsibility to contact a classmate for the information and/or the assignments you missed.**

**Being Late to Class**

You must also be on time to class. I will take roll at the beginning of class (sometimes merely by making a mental note of who’s in attendance), and if you are not present but show up within 10 minutes of the start of class, you will be marked tardy. **Two tardies equal one absence.** If you are more than 10 minutes late for class, you will be marked absent regardless of whether or not you show up after that time. If you feel the need to leave early, the same rules apply: leaving class fewer than 10 minutes equals one tardy; more than 10 minutes equals one absence. There are no exceptions to this policy.

**Etiquette: Conducting Yourself in Class**

The classroom is an academic learning environment, and this means a certain respect, professionalism, and courtesy should be observed. Each member of class will have a “three strikes and you’re out” policy. In particular, please be sure to follow these rules:

- When someone is speaking, either the Professor (me) or one of your peers, you should be listening (Note: So much crucial information is missed when people talk over each other).
- Cell phones are a serious distraction to everyone in the class, including the Professor (me). Your phone should not ring in class, and you should not send or receive text messages. If you are caught texting in class you will earn an absence, and upon your first absence due to texting we will have a friendly chat. Every time you are caught texting thereafter, you will earn an absence. You will continue to earn absences until you have reached your sixth absence. Beyond the sixth absence you will be invited to leave class (until the problem is addressed and solved).
- You may eat, drink, or chew gum in class but please do not make these activities distracting to others or to me.
- If you sleep, read the newspaper, or do homework for another class while attending class, I will subtract one percentage (1%) point from your participation grade until your participation grade is completely exhausted.
✓ Treat everyone with courtesy and respect at all times—you will be asked to do so in your professional life as well. Additionally, be respectful in your correspondence (e.g., email, etc.) with your peers and with me. The easiest way to lose that respect is to be disrespectful, or to exhibit behavior of false entitlement.

Course Participation:
1) General Class Participation
At the conclusion of each week of class, each student will receive a participation grade based on daily performance, and this includes being prepared to discuss the course material. A (√+) is reserved for EXCEPTIONAL preparation and participation. This mark is equal to an “A,” and indicates that the student has come to class prepared to discuss the assigned reading, prepared to contribute each and every day to the discussion, and prepared to actively take notes, to use their notes for further comment, and to contribute to the collective success of the class 95-100% of the time. A (√-) is reserved for ABOVE AVERAGE preparation and participation. This mark is equal to a “B,” and indicates that the student has come to class prepared to discuss the assigned reading, prepared to contribute each and every day to the discussion, and prepared to actively take notes, to use their notes for further comment, and to contribute to the collective success of the class but does so only 85% of the course meetings. A (√-.) is reserved for AVERAGE preparation and participation. This mark is equal to a “C,” and indicates that the student hasn’t come to class prepared, doesn’t contribute to the discussion, sleeps in class, etc. (N.b.: If you are not able to follow the “Course Conduct Policy,” are ill-prepared to turn in writing, etc. you will forfeit all of your participation points and will enter the final exam week with—if all other work is “A” quality—a mere 90% for the course, or an “A-.”) (**Class discussion is worth 6% of your final grade—I cannot and will not in good conscience award any student 6% toward their final grade if s/he does not talk in class.)

2) Peer Review Participation
Without question, learning to become a better writer involves learning how to discuss writing critically, and learning how to discuss writing critically involves honing one’s skills (e.g., analysis and evaluation of what constitutes clear, concise, and effective writing). For this reason, you will be expected to attend each and every Peer Review session. (**For each session you’re absent your final grade will be lowered 3% x 3 Peer Review Sessions.)

Electronic Device/Phone/Laptop Policy for Class
As established, texting in class and/or using a laptop to surf the Internet is not allowed. If you use a laptop to take notes, I will on occasion (and unannounced) ask to see your notes and expect for them to be extensive. If you can’t produce notes for the class, you will receive a two percentage (2%) point deduction from your participation grade until your grade is exhausted. Once your participation grade is exhausted, your final grade will be affected.

Late Work Policy for Class
I do not accept late assignments and do not provide extensions. The due dates are all clearly marked, and it is very important that you turn in your writing/assignments on time. (Note: I understand that the semester can and will become hectic, but time management is very important and must be actively practiced to meet deadlines.) For every day that your writing/assignments are late, you will lose one grade: 1 minute to 24 hours late = minus one grade deduction; 25 to 48 hours late = minus two grade deductions; 49+ hours late = failing grade (F). **Unless otherwise directed/required (i.e., rough drafts for preliminary review), I do not accept final drafts of critical briefs or final essays to be emailed to me. There are no exceptions to this policy—if your work is late it is simply late.

Work Submission Format for Class
You are required to submit all out-of-class writing, including Critical Briefs, Rough Drafts, Formal Essay Assignments, etc., in Modern Language Association (MLA) documentation style. If you’re unfamiliar with MLA documentation style, I expect that you ask either for some personal guidance during my office hours, study the MLA links on D2L, or visit with a reference librarian. We will cover the basics of MLA early on, but afterward I’d like for you all to learn the conventions and eventually master them by the end of the semester. Your ability to do so will speak to your thorough understanding of what is expected of you as a college-level writer.
A Quick Word on Success
If you want to earn an A in this class, here’s some advice:

- Don’t miss class.
- Read the assigned reading, and understand it, in full by the date it's due.
- Read actively and critically, which involves marking up the text.
- Participate actively in class discussion every day: come with at least one question to ask and/or one idea of what we’re covering in class discussion or what you think the text is trying to say or do.
- Visit me during office hours with questions or concerns you have, or to discuss ideas for where to take your writing.
- Start your assignments earlier than the night (or morning) before they're due.
- Don’t sleep in class or talk out of turn.
- Don’t copy anything from the Internet or any other text in your writing without giving credit (Note: Blatant plagiarism—i.e., if you have already been given guidance once and still plagiarize—will result in failure for the course).

If you can’t accomplish the above, expect a B or lower as your final grade.

Writing Center
If you want additional help with your writing, the Writing Center in Norlin Library is a great place to go to talk about ideas, improve your thesis or essay organization, or just generally work on your writing skills. Check the Writing Center website for more information about hours and services, or request an appointment online at: http://www.colorado.edu/pwr/writingcenter.html.

Disabilities*
If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities (303-492-8671, Willard 322, www.colorado.edu/disabilityservices). *** If you have a temporary medical condition or injury, see the guidelines at: http://www.colorado.edu/disabilityservices/go.cgi?select=temporary.html.

Religious Observances*
Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or required attendance. In this class, I ask that you contact me at least one week ahead of the date(s) that you will be absent so that we can discuss any assignments/class material that you will miss. See full details at http://www.colorado.edu/policies/fac_relig.html.

Classroom Behavior*
Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. (See policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code.)

Discrimination and Harassment*
The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus
resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh.

The Honor Code*
All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://www.colorado.edu/academics/honorcode/.

* University of Colorado - Boulder recommended syllabus statement

Daily Schedule for Spring 2015*
*Subject to revision if necessary. (Note: You will need to check your CU/Listed email account on a regular basis for announcements and updates to the class schedule.)

Week 1 (January 12-16) Desire & The Food System
Monday: Introduction to WRTG 3020 course and goals.

Wednesday: Watch The Botany of Desire. Discuss the film.
  • Homework: Read: E.N. Anderson: "Obligatory Omnivores," and Massimo Montanari: “Food, Language, Identity: Eating Together.” (*Pdfs will be posted to our WRTG 3020 D2L course site*)

Friday: Watch The Botany of Desire. Discuss the film. Introduce the Critical Brief.
  • Homework: Read: Roland Barthes: "Toward a Psychosociology of Contemporary Food Consumption," and Wendell Berry: "The Agricultural Crisis as a Crisis of Culture." (*Pdfs will be posted to our WRTG 3020 D2L course site*)

WEEK 2 (January 19-23) Continue Desire & The Food System
Monday: No Class—Martin Luther King, Jr. Day/Campus Closed
  • Homework: Read: Wendell Berry “Solving for Pattern” http://www.street-sense.org/storage/Berry_Solving_for_Pattern.pdf

  • Homework: Begin and continue to draft Critical Brief # 1 for Monday.

Friday: Watch/Finish The Botany of Desire. Discuss the film.
  • Homework: Read: Michael Pollan "Our Decrepit Food Factories" http://michaelpollan.com/articles-archive/our-decrepit-food-factories/
  • Homework: Complete Critical Brief # 1 for Monday.

Week 3 (January 26-30) Impact of the Industrial Food System/Narrative Genre
Monday: ** Critical Brief # 1 DUE in class.
  Watch TEDTalks: Robyn authored "The Unhealthy Truth: How Our Food Is Making Us Sick and What We Can Do About It," and Jamie Oliver’s TED Prize Wish: Teach Every Child About Food.
  • Homework: Complete first draft of the Narrative Essay for an in-class workshop on Monday, February 2nd.
Wednesday: Discuss the industrial food system and how it works, and workshop process for the class. (JH CLF Online material)
   • **Homework:** Complete first draft of the Narrative Essay for an in-class workshop on Monday, February 2nd.

Friday: Discuss the industrial food system and how it works, and workshop process for the class. (JH CLF Online material)
   • **Homework:** Finish the Narrative Essay for workshop on Monday.

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**Week 4 (February 2-6)**

How the Industrial Food System Impacts Lives

**Monday:** Any last minute Q&A about the Narrative Essay/Workshop
   • **Homework:** Complete final draft of the Narrative Essay.

Wednesday: ***Workshop: Narrative Essay.** (Please **bring one printed copy** to class for your peer to workshop)
   Introduce Rhetorical Analysis Essay. Watch *Food, Inc.*
   • **Homework:** Complete final draft of the Narrative Essay.
   • **Homework:** Everyone will research and share what they learned about these topoi: obesity, school lunches, and diabetes.

Friday: Watch *Food, Inc.* Discuss the film.
   • **Homework:** Read: Roni Caryn Rabin "Obesity and School Lunches"
     http://www.nytimes.com/2011/02/08/health/research/08childhood.html?_r=0

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**Week 5 (February 9-13)**

Industrial Food System & Commodification of Food

**Monday:** Watch *Food, Inc.* Discuss the film.
   • **Homework:** Read: Michael Brownlee “The Local Food and Farming Revolution” http://transition-timess.com/blog/2010/03/08/the-local-food-and-farming-revolution/

Wednesday: Watch *Food, Inc.* Discuss the film.
   • **Homework:** Watch: Joel Salatin “The Straight Poop on Sustainable Farming.”
     http://www.wordpress.peekmoment.tv/conversations/?p=484
   • **Homework:** Begin and continue to draft Critical Brief # 2.

Friday: **Narrative Essay Due.** (Re)watch any parts of *Food, Inc.* Discuss the film vis-à-vis rhetoric and the impact of such rhetoric.
   • **Homework:** Begin and continue to draft Critical Brief # 2.

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**Week 6 (February 16–20)**

The Industrial Food System & Corporate America

**Monday:** (Re)watch any parts of *Food, Inc.* Discuss the film vis-à-vis rhetoric and the impact of such rhetoric.
   • **Homework:** Begin and continue to draft Critical Brief # 2.

Wednesday: Watch *A Place at the Table.* Discuss the film.
   • **Homework:** Continue to frame Critical Brief # 2.

Friday: Watch *A Place at the Table.* Discuss the film.
   • **Homework:** Finish Critical Brief # 2.

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**Week 7 (February 23–27)**

Food Security in the United States & Abroad

**Monday:** **Critical Brief # 2 due in class.** Watch *A Place at the Table.* Discuss the film.
   • **Homework:** Read: Chapters 1 and 2 of Stiglitz's *Globalization and Its Discontents."

Wednesday: Watch *A Place at the Table.* Discuss the film. Discuss Food Security and Stiglitz's *Globalization and Its Discontents.*
   • **Homework:** Read: Chapters 1 and 2 of Stiglitz's *Globalization and Its Discontents.*
**Friday:** Finish *A Place at the Table.* Discuss the film. Discuss globalization, the IMF and WB—two institutions every American should know by name and understand.

- **Homework:** Complete first draft of the Rhetorical Analysis Essay for an in-class workshop on Wednesday.

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**Week 8 (March 2–6) Globalization and the Food System/Foodshed**

**Monday:** Watch *Food Chains.*

- **Homework:** Complete first draft of the Rhetorical Analysis Essay for an in-class workshop on Wednesday. Read: "Food and Globalization" James Madison University affiliate blog: http://sites.jmu.edu/foodcomm/2012/06/04/food-and-globalization-2/

**Wednesday:** Watch *Food Chains.* ***Workshop: Rhetorical Analysis Essay.***

- **Homework:** Begin revision of the Rhetorical Analysis Essay.

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**Friday:** Watch *Food Chains.*

- **Homework:** Complete the final draft of the Rhetorical Analysis Essay for Wednesday.

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**Week 9 (March 9–13) Globalization and Food continued**

**Monday:** Watch *Food Chains.* Discuss the film.

- **Homework:** Continue to think of a topic that you would like to explore for The Short Plan and the Final Research Project.

**Wednesday:** **Rhetorical Analysis Essay Due.** Watch *Food Chains.* Discuss world food trade, subsidies, and globalization.

- **Homework:** Continue to think of a topic that you would like to explore for The Short Plan and the Final Research Project.

**Friday:** ***Introduce The Short Plan & The Final Research Essay.** Discuss The Short Plan Components: Tentative Title, Thesis, Condensation, Statement of Purpose, and Annotated Bibliography.

- **Homework:** Continue to think of a topic that you would like to explore for The Short Plan and the Final Research Essay.

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**Week 10 (March 16–20) Globalization’s Impact on Small Farmers**

**Monday:** Watch *Growing Change.* Discuss the film.

- **Homework:** Continue to think of a topic that you would like to explore for The Short Plan and the Final Research Essay. Read/View: Erica Bleeg’s “Feeding the Future” http://wilsonquarterly.com/web-exclusive/slideshow-feeding-future

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**Wednesday:** Watch *Growing Change.* Discuss the film.

- **Homework:** Continue to think of a topic that you would like to explore for The Short Plan and the Final Research Essay. Revisit: Joel Salatin “The Straight Poop on sustainable Farming.” http://www.wordpress.peakmoment.tv/conversations/?p=484

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**Friday:** Watch *Growing Change.* Discuss the film.

- **Homework:** Complete first draft of The Short Plan for an in-class workshop on Wednesday, April 1st.

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**Week 11 (March 23–27) Spring Break 2015**

**Monday: No Class—Spring Break!**

**Wednesday: No Class—Spring Break!**

**Friday: No Class—Spring Break!**

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**Week 12 (Mar. 30–Apr. 3) Local Food Movement/Sustainable Agriculture**

**Monday:** Review The Short Plan and entertain any last minute TSP concerns.
Wednesday: ***Workshop: The Short Plan.

Friday: Review of class, focus on what you found about local movements and sustainability.

**Week 13 (April 6–10) Review of Argument and Research Genre**

**Monday:*** Review The Final Research Essay. Differentiating fact, from opinion, from argument.
  • **Homework:** Continue to draft and frame your Research Project.

**Wednesday: **The Short Plan Due. Differentiating fact, from opinion, from argument.
  • **Homework:** Continue to draft and frame your Research Project.

**Friday:** Argument, structure, and evidence.
  • **Homework:** Continue to draft and frame your Research Project.

**Week 14 (April 13–17) The Research Essay (continued)**

**Monday:** Individual Conferences.

**Wednesday:** ***Workshop: First draft of Research Project DUE.**

**Friday:** Individual Conferences *(OR)* Mock TedTalk DUE.

**Week 15 (April 20–24) The Research Essay (continued)**

**Monday:** Individual Conferences *(OR)* Mock TedTalk DUE.

**Wednesday:** Individual Conferences *(OR)* Mock TedTalk DUE.

**Friday:** Individual Conferences *(OR)* Mock TedTalk DUE.

**Week 16 (Apr. 27– May 1) Last Week of the Semester**

**Monday:** Individual Conferences *(OR)* Mock TedTalk DUE.

**Wednesday:** Individual Conferences *(OR)* Mock TedTalk DUE.

**Friday:** Final Research Essay Due/ Mock TedTalk DUE.

****NO Final Exam in this Class****